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ABSTRACT

The second of three documents on Project SEARCH (Search for Exceptional Abilities Reachable among Children with Handicaps) describes the development of a systematic procedure for assessing the gifts and/or creative talent potential of handicapped students. It is explained that of 278 special education students evaluated by an adaptation of the Torrance Tests of Creativity and an arts assessment composed of activities in visual arts, theater movement, and music, 12% were found to possess creative talent potential. Appended are Adapted Torrance Tests of Originality, Fluency, Flexibility, and Elaboration, as well as the Assessment of Creative Potential in the Arts. (CL)

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Project SEARCH

Phase II Evaluation

1975 - 1976

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I. Overview of Phase II

Project SEARCH (SEARCH for Exceptional Abilities Reachable among Children with Handicaps) began in March 1975. Phase II, covering July 1,1975 through June 30,1976, was designed to focus on development of an assessment procedure and initial program planning for those identified. The first step in this process was to devise a systematic procedure for assessing the gifts and/or creative talent potential of handicapped students.

It became apparent in the fall of 1975 to the Project SEARCH staff that without training the special education teachers could not make a preliminary screening and appropriate referrals. The decision was made to screen all students in CREC and ACES special education classes. The screening procedure which was developed by the Project SEARCH staff, Task Force, and suggestions of Paul Torrance, incorporates an adapted form of the Torrance Tests of Creativity and arts assessment activities to measure the elements of creativity.

The assessment of cognitive giftedness in exceptional children became a minor emphasis in Phase II of Project SEARCH. The project director spent considerable time searching for professionals with ideas and experience on assessment procedures. Consultants were hired and the project published a guidebook. No screening of students was undertaken.

The second objective of Phase II of Project SEARCH was to offer pilot programs for identified students to develop their gifts and/or talents. The screening phase of the project was not completed until mid-June so that a pilot program was not initiated. Four students did receive some individual programing in one agency, once a week for a month. The purpose was to explore curriculum possibilities for the next phase of the project. The teachers in the CREC/ ACES programs were surveyed about the program services which might best serve the needs of the potentially talented students.

II. The Screening Procedure for Creative Talent

The first step in the proposed screening procedure for creative talent involved referrals by the agency teachers of students who might possess creative potential. The project staff learned that the range and variety of assessment skills made this procedure unreliable.

The screening procedure which was developed involves an adapted standardized test and evaluation by artists using specifically designed materials and/or activities.

A. Adapted Torrance Tests (Appendix A.)

Project SEARCH has developed an instrument to assist in assessing creative talent potential among handicapped children. Figural Form B. of the Torrance Tests of Creativity was adapted for use with variously handicapped youngsters. Adaptations were the result of the work of the Task Force who were members of the educational staffs at CREC and ACES. Suggestions included: 1.) larger stimuli, particularly for physically handicapped children with poor motor skills, 2.) fewer stimuli per page for easily distracted children, and 3.) simplified instructions. The resulting test is comprised of two activities:

Activity 1. Picture Completion - The child adds lines to incomplete figures to make interesting objects or pictures.

Activity 2. Circles - The child makes objects or pictures, using the circle as the main part of the picture by adding lines.

Three formats of each activity were developed containing figures of various sizes. For Activity 1., the formats were: one figure per page, two figures per page, and four figures per page. For Activity 2., the formats were four circles per page, six circles per page, and twelve circles per page. Each test was left unbound, the pages being presented to the child one-at-a-time as needed. This is to keep students from being distracted or feeling overwhelmed when presented with more than one page of stimuli. These three formats of the test proved suitable for most children who were able to manipulate a pencil or crayon.

Test Administration:

In order to extract maximum creative performance from each student, warm-up exercises were developed. These not only helped to get the students' creative energies flowing, but gave them a chance to become familiar with both the test administrators and the type of test activities themselves. The warm-ups were conducted in groups of three to twelve children and included: 1.)giving as many uses as possible of a paper cup, 2.)various ways of moving a paper cup from a table to the floor, 3.) ways of moving from one part of the room to another, and 4.) making objects from squares drawn on a blackboard. The types of warm-

ups which can be demonsrrated physically were used for hearing impaired and language impaired children. Because some groups of children responded more quickly, varying lengths of time and numbers of exercises were used.

After the warm-up activities, the students were separated (to prevent copying) and given the test directions, both verbally and in writting. They were allow ten minutes per test activity with the exception of the physically handicapped. Some of these children had such poor muscle control that it took them longer to complete a figure. These children were given five to ten extra minutes per activity, with the administrator noting the progress at ten minutes. As a student finished each page, the administrator provided the next stimulus sheet. A total of ten picture completion and 30 circles could be completed by each student within the ten minutes.

Test Interpretation:

All tests were scored using the Torrance Test manual. Raw scores were converted to T-scores for each area measured-fluency, flexibility, originality, and elaboration. The extra administration time did not seem to effect the T-scores of the handicapped students.

Exportability and Training:

If the materials that have been developed by Project SEARCH are used, any staff member sensitive to the needs and abilities of handicapped students should become a proficient administrator. A minimal amount of trainig in the warm-up activities, assessment of the best formats, and administration is necessary.

As with the standard Torrance Tests of Creativity, the scoring is more complex. With a training period and supervision, most teachers can score the Adapted Torrance Test with a high degree of reliabilty. No statistical analysis of this was undertaken in Phase II.

Verbal Form:

Those students with the ability to communicate verbally who were unable to take the figural form of the Adapted Torrance Test took the verbal form. This consisted of the 5th. and 7th. activities of the Torrance Test Verbal Form A. It was administered individually with the administrator recording the student's responses. Scoring and interpretation followed the method proscribed in the manual and the figual forms.

B. Arts Assessment

Discussions with Paul Torrance and Task Force led to the development of arts activities designed to assess the elements of creativity in handicapped children. The three general areas which were assessed were visual arts, theater movement, and music.

The activities and materials were designed, made, modified, and revised by the Project SEARCH artists. The original core of artists were staff members of the Educational Center for the Arts in New Haven. This staff was selected since they were experienced in assessment of creative potential. For each area, a general procedure, series of objectives and activities, and set of materials was established. Each artist refined, adapted, and/or expanded the procedures and materials to suit their skills and personality and the individual student's age, interest, functioning level, and attention span.

For the three arts areas, the following sections will describe the general activities and materials, the interpretation of student behaviors, and exportability and training.

1. Visual Arts:

The materials- Five sets of manipulatives were developed and made or adopted by the visual artists to assess creative potential.

a) Wooden cubes-random sized rectangular wooden shapes. These were painted on the diagonal on from one to three sides with several colors. The cubes thus could incorporate three dimensionality, color, and surface design. Some artists found that the younger students attended only

to the three dimensionality of the cubes so the tiles were added.

b) Multicolored tiles-of various square, rectangular, and triangular sizes.

c) Spindles- inch and one half wooden dowels cut on the diagonal. These were painted on the diagonal surface; three subtle color variations. Few students keyed to the variations but the color and dimensionality worked well.

d) Quarter Round Sections- made of wood, approximately a three inch radius by one inch thick. Some were painted on half of the surface(diagonal) while others were left plain.

e) Cuiseniere rods- of wood with varying colors and sizes lended themselves to almost "drawing" designs

The materials were constructed so that the physically handicapped can use them easily. A fabric covered board was made to provide a working surface with friction to reduce accidental slippage, even when slightly tilted.

The administration-

The child is seated comfortably and the materials are placed in front of him/her either in sets or a variety of materials. The student is told by the administrator to make anything he'd like.

When a design or object is completed, the student is asked (or helped with children with language handicaps)to tell about the creation, make a story about it, and/or describe it.

Interpretation

During the observation, the administrator sees the amount

of involvement on the student's part-interested, curious, excited, bored. Judgements can be made through observing the child's "play" with the objects and the general use of the materials. Most of the artists sketched the designs so that the ratings could be done at a later time.

Originality is assessed for both the concept and design properties. The analysis of the originality of design combines the color and dimensions.

Elaboration is assessed by the verbal responses about the creations and the number of properties in the design.

Fluency and flexibility can be assessed by allowing the student to make several designs from the same materials.

The evaluator observed students in the screening activities. The elements of creativity and the interpretation of the designs became clear very quickly. The teaching staff, artists, and evaluator could see the materials elicit common responses such as building a house or original responses such as a child immediately cues to the color and creates a design and as he is satisfied he flows into another design with the same cubes using the elements of color and dimension.

Exportability and training:

All the visual artists believe that the materials that have been developed are very sensitive instruments in assessing creative potential. In Phase II, all assessment in visual arts was performed by artists. They believe that non-artists, who can work well with the handicapped population, can be trained to assess creative potential in visual arts. The two components of the training suggested are 1) elements of design and composition including color and spacial relationships, and

2) instruction in the factors underlying the creative process and behaviors which are ordinary, playful, or imaginative uses of the materials.

2. Theater Movement

Administration- Six important skills in theater movement were defined as objectives of the assessment procedure. Each artist developed variations in the activities and materials. The description below is a summary of the general procedures and materials.

Objective 1. Body Awareness-Task: Isolation of body parts.

"Show me how many ways you can move your head." The administration encourages the activity and guides new ways. This is repeated with shoulders, arms, hips, and legs. The procedure is shortened or modified to accomodate the child's functioning levels (a physically handicapped child may just move fingers or tongue).

Objective 2. Locomotor Variation-Task: Moving Across Room in different ways

"Can you think of a way to get there that no one else would think of?" Cues to shift methods or to follow a suggestion of a student were provided.

Objective 3. Response to Rhythm-Task: Reactions to a tape of rhythms

The students are asked to move with the music and "freeze" instantly when there is silence. They are also asked to think of different ways to keep rhythm with their bodies. For the hearing impared children, a drum should accompany the tape to increase conduction and reception by vibrations.

Objective 4. Ability to Improvise-Task: Using a hula hoop and/or a scarf to represent different objects or activities.

Students are asked to pretend the hoop is something else and use it. or "How many things can you do with a scarf?"

Objective 5. Involvement in Improvisation and Elaboration-Task:Response to a problem or situation

The idea may flow from the hoop activity or be a new situation such as 100 lb. shoes, sticky floor, walking in the wind, or being in a jar(the hoop).

Objective 6. Creative Storytelling- Task: Response to a Picture

Questions are asked to help analyse the picture (ie. "What are they doing","Who are they?")and then expand upon it ("What will happen next?", "How do they feel?","Can you act out the story?")

Interpretation- For the activities, the administrator records the number of responses, the originality of the responses, and the elaboration.

One artist developed a formal Theater Movement Rating Form (Appendix B.), to record and rate all assessment activities. The other artist took general notes then asked herself three questions about the totality of responses a) Does the child think in an original manner above that of a child his/her age? b)Is this manner exceptional when taking into consideration the child's disability?(Certain children have to rely on pantomine to communicate, so it would be normal for them to excel in this area.) c) Can the child pick up upon a verbal or non-verbal cue and elaborate upon it?

Exportability and Training- The theater movement artists believe that special education teaching staff can be trained to assess creative potential. The best training would begin with observation and discussions with experienced artists. Training in creative story-telling and body movement would follow. The greatest problem for non-artists would be to learn to stimulate creative responses without directing and structuring the activity to produce reflex responses.

3. Music

Administration- The music assessment consists of activities to measure music skills and creative music potential. The musical instruments such as blocks, drums, and tambourines are found in an elemtary school. Objects in the classroom, a piano, if available, and a tape recorder are needed. Students may be evaluated in small groups or individually. The activities must be selected and adapted for the specific children (ie. the students in emotionally disturbed-learning disabilty groups experienced trouble with activities which were unstructured such as finding sounds).

Skill Assessment Activities:

1. Repetition of heard rhythmic patterns
2. Invention of "answer" to rhythmic "question"
3. Melodic repetition
4. Singing of familiar songs with accompaniment
5. Performance by experienced students on an instrument or voice with emphasis on high/low pitches and loud/soft sounds

Creative Potential Activities:

1. Find sounds in the room

2. Find all the possible sounds from one object
3. Student "makes a piece" using #1. or #2.
4. Student is asked to make a song'
5. Student is asked to play (on the piano if available) a sad song, birds, city sounds, angry sounds, etc.

Interpretation- The music skill activitites are designed to quickly guage auditory reception,discrimination,memory, perception of pitch, and the level of musical training or proficiency.

The creative activities yield information on the originality of the music, sounds, range, flexibility with materials and patterns, elaboration, and fluency.

The tapes of the session are analyzed to give a rating on all the activities summed for each element of creativity and a total student rating for music.

Exportability and Training- The materials are readily accessible in a school. The administrator must have the musical ability to perform the skills since the students need a model for several of the activities. Training in the hierarchy of skills and activities is necessary. The artists noted that the tester must be flexible and enjoy the activities to elicit the desired responses from the students.

III. Results of Screening for Creative Talent

A. Screening Statistics

The students in the special education classes at the Capitol Region Education Council (CREC) and the Area Cooperative Education Services (ACES) served as the main population for Project SEARCH, Phase II. Other outside agencies expressed interest in the project and received limited services.

The goal of Phase II. was to assess the entire population for creative talent potential. Some classes were not tested since the students will be leaving the CREC program. It was the decision of the project directors that it was not wise to identify students who would not be avialable in Phase III. to be serviced.

The assessments that each student received depended upon their disabilities and scheduling. Eighty-four percent of the students were assessed. The lowest percentages of students who were assessed occured in the physically handicapped classes. Some of the disabilities limited the assessment drastically or totally. One hundred percent of the hearing impaired students were tested. Sixty-three percent of the population received the Adapted Torrance Tests. Seventy-one percent of the students received assessment in the visual arts. Forty-one percent received theater movement assessment. Only five percent of the students received music assessment.

Table 1 . presents the screening statistics for the CREC and ACES students and the other agencies. The number and percentage of students that received the Torrance Test of Creative Thinking, the visual arts assessment, the theater

movement assessment, the music assessment, and the totals assessed are presented.

Table 1.

SCREENING STATISTICS

CREC PROGRAMS	#in prgrm	TTCT N	TTCT %	Visual Arts N	Visual Arts %	Theater N	Theater %	Music N	Music %	TOTAL ASSESSED N	TOTAL ASSESSED %
Day Treatment Service (ED/LD)	84	52	62	63	74	36	43	8	10	79	94
Tri-Town, Farmington (ED/LD)	25	16	64	19	76	-	-	-	-	21	84
Simsbury (phys. hand.)	12	3	25	9	75	2	17	-	-	10	83
Wethersfield-Gengras (hearing impaired)	51	37	73	42	82	42	82	-	-	51	100
ACES PROGRAMS											
Village Street School (ED/LD)	89	7	75	43	48	28	31	3	3	69	78
E. Haven & Woodbridge (phys. hand.)	54	10	33	43	79	12	22	5	9	32	59
North Haven (hearing impaired)	16	16	100	16	100	15	94	-	-	16	100
TOTAL	331	209	63	234	71	135	41	16	5	278	84
Other Agencies	78	16	21	9	12	-	-	7	9	17	22

B. Results of the Adapted Torrance Test

Two hundred and nine students in the CREC and ACES programs and sixteen students in outside agencies were administered the Adapted Torrance Test by Project SEARCH staff.

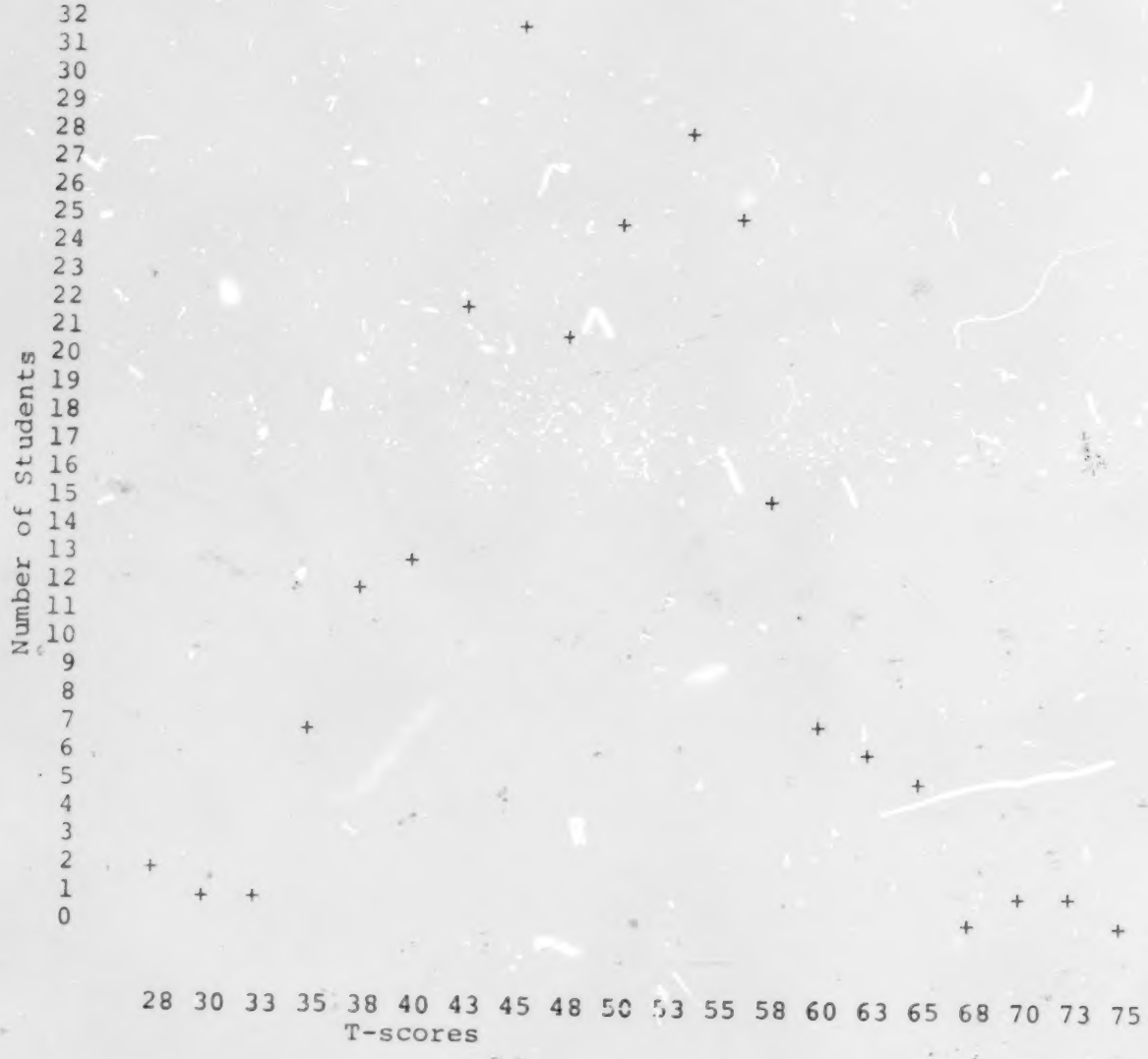
The activities were scored on four dimensions: originality, fluency, flexibility, and elaboration. The standard norms tables for the figural form of the Torrance Test were used to score the Adapted Form. The T-scores for the two activities were averaged to give a mean T-score for each child for each dimension.

Tables 2. through 5. present the range of T-scores on the four dimensions. Note that the exceptional population forms a curve approximating a normal distribution on all but elaboration which is slightly positively skewed.

Students who received a T-score on one or more of the dimensions in the top 3% using the standard norms wererated "highly recommended."

Table 2.

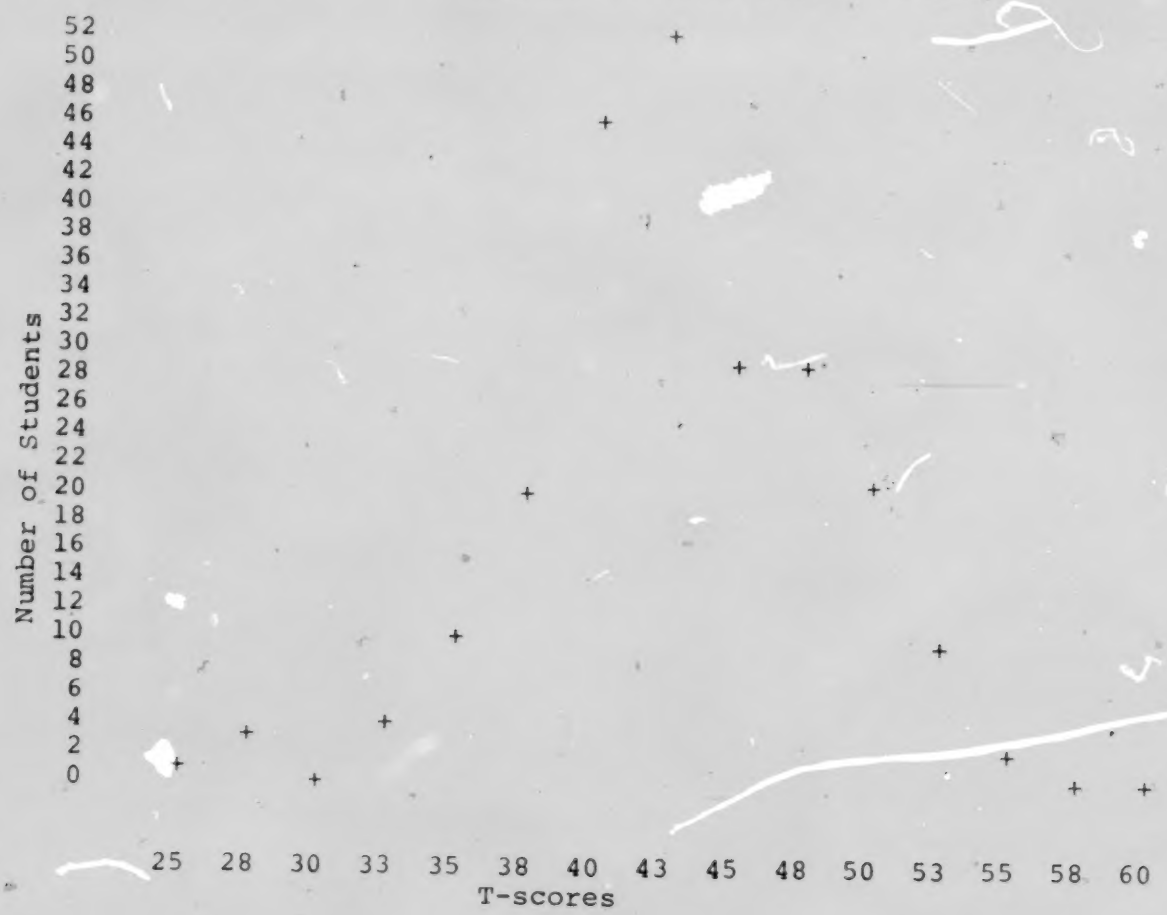
Adapted Torrance Test - Originality



(20)

Table 3.

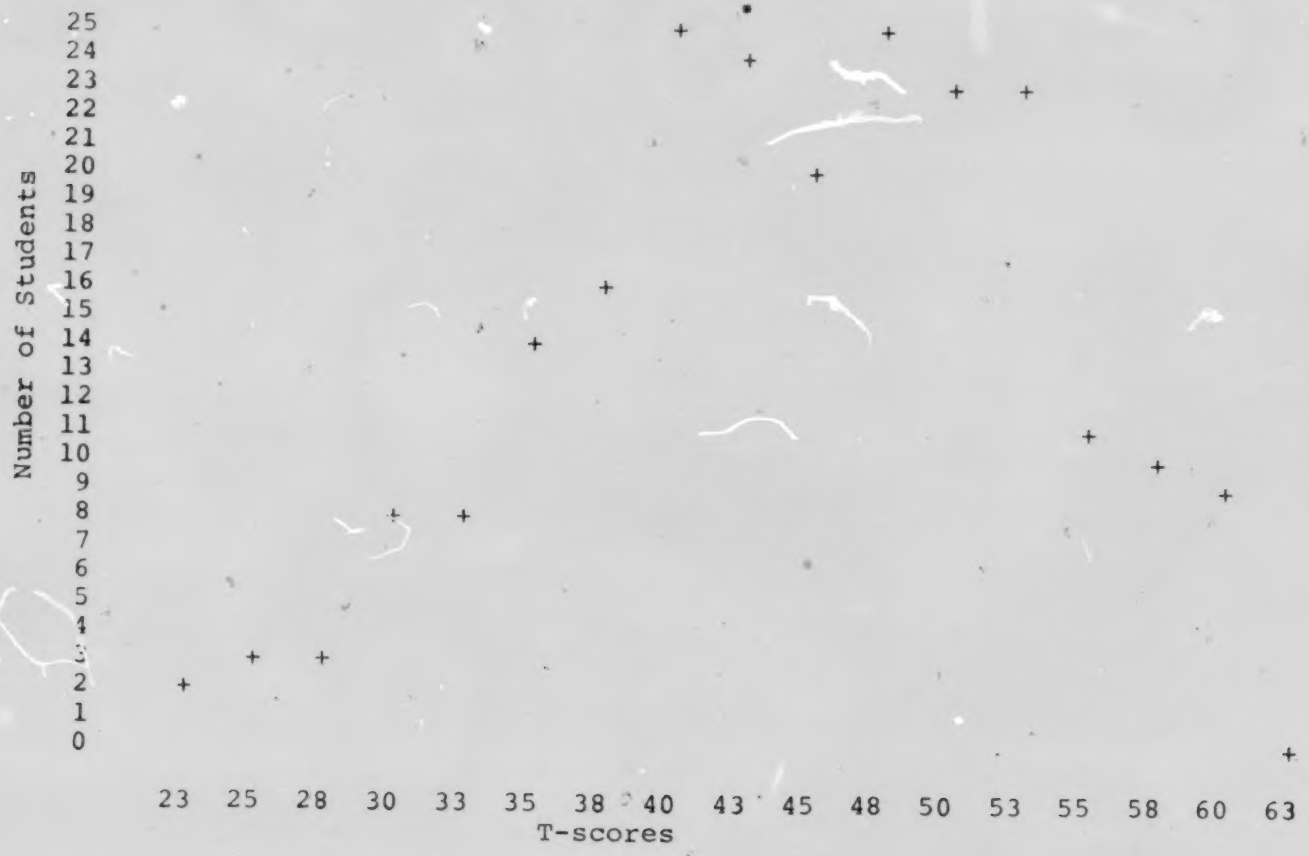
Adapted Torrance Test - Fluency



(21)

Table 4.

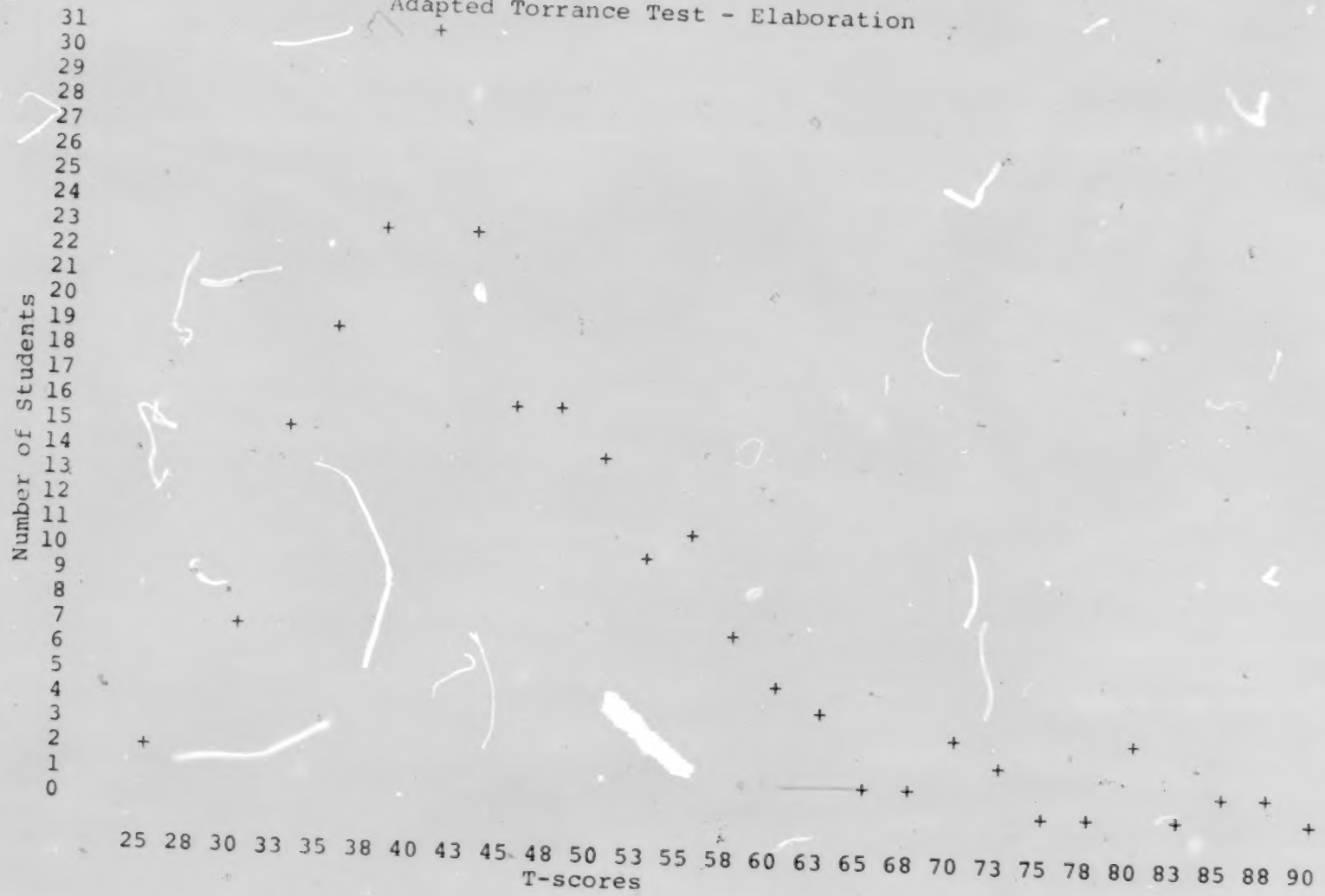
Adapted Torrance Test - Flexibility



(22)

Table 5.

Adapted Torrance Test - Elaboration



C. Results of Arts Assessment

Wher ever possible, students were assessed by at least two professional artists composing a multi-arts team in visual arts, music, and/or theater movement. In a few instances, where a child could function in only one medium, assessment was limited usually to visual arts.

In each art field, the student's creative potential was rated on a four point scale:

NO
MAYBE (ability but not exceptional)
YES
HIGHLY RECOMMENDED

Table 6. presents the numbers of students in the CREC and ACES programs and outside agencies that received each rating in the art fields.

Table 6.

Assessment of Creative Potential in the ARTS

CREC/ACES Programs	NO	MAYBE	YES	HIGHLY RECOMMENDED	TOTAL
VISUAL ARTS	96	59	31	27	213
MUSIC	3	2	2	8	15
Theater Movement	77	18	24	16	135
Outside Agencies					
VISUAL ARTS	-	5	3	1	9
MUSIC	1	4	-	2	7

D. Identification of TALENTED

1. Method of Classification:

To be classified TALENTED by the Project SEARCH assessment procedures, a student must have scored "HIGHLY RECOMMENDED" on one assessment instrument (the Adapted Torrance, Visual Arts, Music, and/or Theater Movement) and at least "YES" on one other assessment. This meant that students who showed potential on at least two of the four assessment measures would be selected for services in Project SEARCH.

In some very exceptional cases, a student could only be assessed on one measure and was rated "highly recommended". A student in this catagory was classified TALENTED.

2. Results of Classification:

Table 7. presents the results of the classification of students as having creative talent potential. Ten percent of the students in CREC and ACES programs were assessed as TALENTED. Twelve percent of the students in the programs who were assessed were classified as TALENTED. Thirty-four students in CREC and ACES programs and four students in outside agencies were found for services in the Project SEARCH pilot program for talented students.

Table 7.
Project SEARCH
CLASSIFICATION OF STUDENTS AS HAVING CREATIVE TALENT POTENTIAL

CREC Programs	# in prgrm	# assessed	# TALENTED	% of assessed/TALENTED	% in prgrm/ TALENTED
Day Treatment Service (ED/LD)	84	79	8	10%	10%
Tri-town, Farmington (ED/LD)	25	21	3	14%	12%
Simsbury (phys. hand.)	12	10	2	20%	17%
Wethersfield/Gengras (hearing impaired)	51	51	3	6%	6%
ACES Programs					
Village Street School (ED/LD)	89	69	7	10%	8%
E. Haven & Woodbridge (phys. hand.)	54	32	8	25%	15%
North Haven (hearing impaired)	16	16	3	19%	19%
TOTAL	331	278	34	12%	10%
Other agencies	78	17	4	23%	5%

IV. The SEARCH for Cognitive Giftedness in Exceptional Chidlren

Drs. Hokanson and Jospe begin THE SEARCH FOR COGNITIVE GIFTEDNESS IN EXCEPTIONAL CHILDREN, "Although every special educator and diagnostician would subscribe to thorough assessment procedures, it often happens in practice that the areas of deficit receive almost exclusive attention and become the sole basis for prescriptive programming."

The Project SEARCH publication sets the tasks of sensitizing professional personnel to "the search", and providing some practical screening procedures. The model employed Cattel's approach that "cognitive development progresses throughout childhood as a movement to more and more specific differentiated abilities such as verbal abilities, numerical abilities, spacial abilities, mechanical abilities, perceptual closure, ideational fluency, and inductive reasoning". The authors note that "with the exceptional child, more so than with non-exceptional children, the average(d) measures must be avoided at all costs. If data is broken down into cognitive areas...the child whose performance is depressed in one or more areas because of his difficulty may still be found to have superior levels of functioning in another area." Six catagories of exceptionality are examinied:hearing impaired,physically handicapped, mentally retarded, learning disabled, mild behavior problems, and severe behavior problems. In each section, the publication briefly discusses:"1. how the

handicap tends to influence cognitive development either directly or indirectly, 2. how the handicap influences and potentially contaminates the validity of the assessment procedure, 3. what to look for in formal test scores and test responses, and 4. what to look for in more naturalistic observations to suggest cognitive giftedness."

V. Summary and Conclusions

The program emphasis in Phase II of Project SEARCH was the development of an assessment procedure and instruments for creative talent potential in handicapped children and the screening of a specific population with the procedure.

The first performance criteria in the proposal was to identify 15 to 20 students with potential gifts and/or talents from a population of approximately 500. Thirty-eight potentially talented students were identified from a program population of four hundred and nine. Twelve percent of the students assessed in the CREC/ACES special education programs were found to possess creative talent potential.

Proposed Procedure A. was to devise a systematic procedure for assessing the creative talent potential of handicapped students. Section II. of this report gives a detailed description of the materials, instruments, administration, interpretation, and recommended training in the screening procedure for creative talent.

Proposed Procedure B. was to document and organize information on individual handicapped students who have demonstrated obvious gifts and/or talents. Section III. presents the information from the screening for creative talent including the

numbers and types of children assessed with each procedure, the results of the assessment in the specific areas, and the summary of the results in terms of identificacion of talented students.

The second performance criteria was to serve 15 to 20 identified students in pilot programs. Four students were served briefly. The artists began preliminary work on expanding the knowledge gathered in the development and use of the assessment techniques into curriculum.

In conclusion...

PHASE II. OF PROJECT SEARCH

1. developed a procedure which can identify creative talent potential in handicapped children
2. developed a proposed procedure to identify cognitive gifts in handicapped children
3. identified 38 handicapped children with exceptional creative talent potential
4. briefly served a few children and began exploration into curriculum for a talented/handicapped pilot program

PHASE III. OF PROJECT SEARCH should:

1. develop a training program in the assessment procedure to identify creative talent potential in handicapped children
2. field test the proposed procedure to identify cognitive gifts with a sample of the target population
3. screen and identify any new talented students in the CREC/ACES programs
4. develop a curriculum in the creative arts for the talented/handicapped students(note that the word

curriculum is used to mean a developmental sequence of concepts and skills with suggestions for activities and materials to foster them with special attention to handicapping conditions and limitations.)

5. provide services to identified students by one or more of the following methods:

   a) directly service the identified students by the Project SEARCH staff in a program to further develop their talents using the curriculum

   b) service the identified studnets in CREC/ACES programs by training their staffs in the curriculum and providing supervision and technical assistence

   c) enroll the identified students in existing programs for talented students and co-ordinate the normal curriculum with the Project SEARCH curriculum

6. seek support to expand services so that all handicapped children in Connecticut may have the opportunity to be recognized as having talents and/or gifts and to receive services to develop them either in their L.E.A. or from Project SEARCH staff

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Creativity Tests Adapted for Students in CREC/ACES Special Programs

As a result of discussions with Dr. Paul Torrance and the work done by members of our Task Force, Project SEARCH has developed an instrument to assist in locating creative potential among handicapped children. Essentially, it is a modified version of activities from a figural form of the Torrance Tests of Creative Thinking. Format and directions have also been geared to children with special needs.

Project SEARCH hopes to use these adapted activities to supplement the assessments that will be done by resource people in the arts. Results will be sent to Dr. Torrance for scoring and interpretation.

It is not expected that every child in the CREC/ACES programs will be able to respond on these activities, even in their modified formats. It is also recognized that even some truly creative children may not score very well on these tests. (We hope to identify them in other ways.) The major objective in using the adpated activities is simply to locate children whose potential might not show in any other way.

PREPARATION AND WARM-UP

One of the aims of this type of test is to elicit and evaluate the child's best performance. For this reason, it is important to try to create a comfortable, game-like atmosphere and to avoid the threatening situation that may be associated with testing. Try to create the expectation that the children will enjoy the activities, and invite them to "have fun."

Another way of helping the child to perform as near as possible to his true potential is to facilitate the "warm-up" which is necessary for creative behavior. You may like to use some of the following suggested warm-up activities in small groups or individually.

1. Ask students to tell you (or actually demonstrate to you, if you think physical activity is advisable) how many ways they could get from one end of the room to another, or from home to school. When commonplace responses appear to be exhausted, encourage more original, unique answers (e.g. by pogo stick, hot-air balloon, etc.) or those that involve changing

their physical qualities (e.g. mail yourself to school in a letter, etc.).

2. Ask how many new or unusual uses they can think of for a common object like a paper clip, pencil, brick, etc. They should be encouraged to go beyond the uses that they have seen or heard about and should be invited to use any size or number of these objects.

3. The enclosed printed warm-ups are very similar to the actual test activities and should therefore help students become familiar with directions and what is expected of them. At this point, "bugs" can be ironed out (e.g. vocabulary level, misunderstandings, etc.).

These and similar warm-ups can be used during the week preceding the test and should also be used right before the test itself, if feasible.

ADMINISTERING THE TEST ACTIVITIES

1. Direction for the students are enclosed on a separate sheet. Project SEARCH is indebted to Linda Reger (ACES/Hearing Impaired) for her valuable suggestions for modifying the vocabulary level. There are suggested vocabulary alternatives in parentheses, but other adaptations are acceptable as long as they encourage responses which are as unusual and as complete as possible.

2. Select the size format which will be best for your students.

3. Although our preliminary field testing seems to indicate that creativity was greater in small group collaboration, it is impossible to separate and assess individual responses this way. For this reason it is advisable not to have students interact during the tests. (Tests can still be administered in small groups if communication among students can be kept down.)

4. The 10-minute time limit for each activity is obviously inadequate for our student populations. Dr. Torrance suggests that children be allowed to exceed the time limit. The teacher, however, should note on the test sheet where the child was when the 10 minutes elapsed.

5. Since mental or physical fatigue may be a problem for many students, it might be wise to plan breaks in the sittings or spread the test activities over a period of

days, especially for children who are too highly stimulated by the activities.

6. In many cases, teachers may have to write picture titles for their children.

7. Although you may need to give children examples of possible responses during warm-up sessions, try to reduce these prompts after they get the "knack." In the test situation itself, an example provided by the teacher may function as a pre-set and contaminate the results.

PICTURE COMPLETION (10 minutes)

Directions for students:

1. Add lines to the incomplete figures to sketch some interesting objects or pictures.

2. Try to think of something that is very different (that nobody else will think of).

3. Try to make it tell an interesting story (by adding to and building up your first idea).

4. Make up an interesting title for each picture (and write it on your paper or tell me and I'll write it).

SCORING WORKSHEET

TORRANCE TESTS OF CREATIVE THINKING, FIGURAL FORMS A and B

Pupil's Name _____ Sex _____ Test Date _____

School _____ Age _____ Grade _____ Scorer _____

Form _____

Resp No.	Activity 1		Activity 2			Activity 3		
	Orig.	Elab.	Categ.	Orig.	Elab.	Categ.	Orig.	Elab.
1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								
16								
17								
18								
19								
20								
21								
22								
23								
24								
25								
26								
27								
28								
29								
30								

SCORE SUMMARY

	FLU	FLEX	ORIG	ELAB
Act. 1	X	X		
Act. 2				
Act. 3				
TOTAL				
T SCORE				

COMMENTS:

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GHIJK 0765432 Printed in the U. S. A.

Project SEARCH

Adapted Torrance Tests

Name: _____ Age: _____

School: _____ Nature of Handicap: _____

Tested by: _____ Date: _____

Warm-ups:

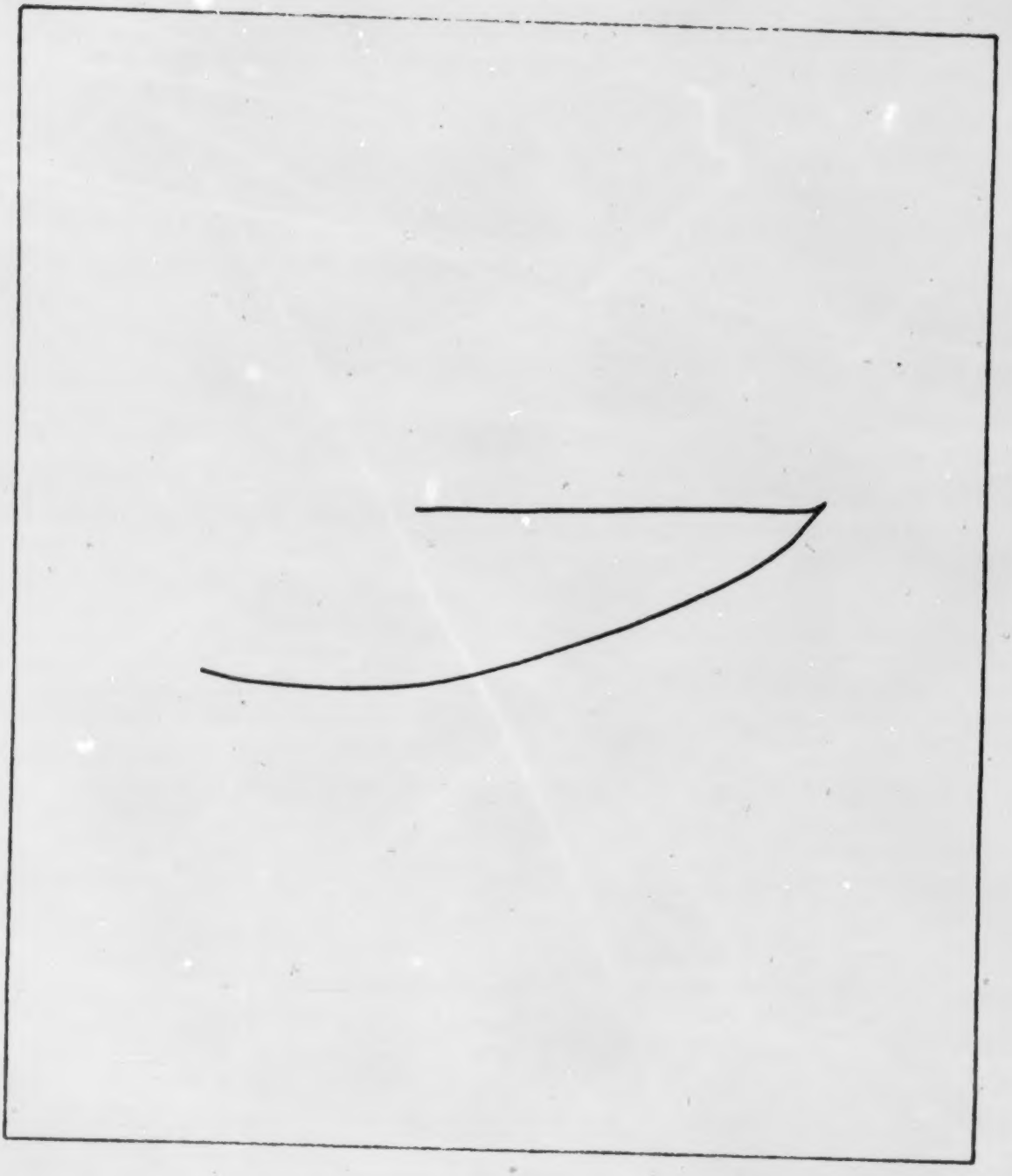
Number of warm-ups used: _____

Time used for warm-ups: _____

Types of warm-ups used: _____

Behavioral Observations and Notes:

Verbal test recommended? _____ yes



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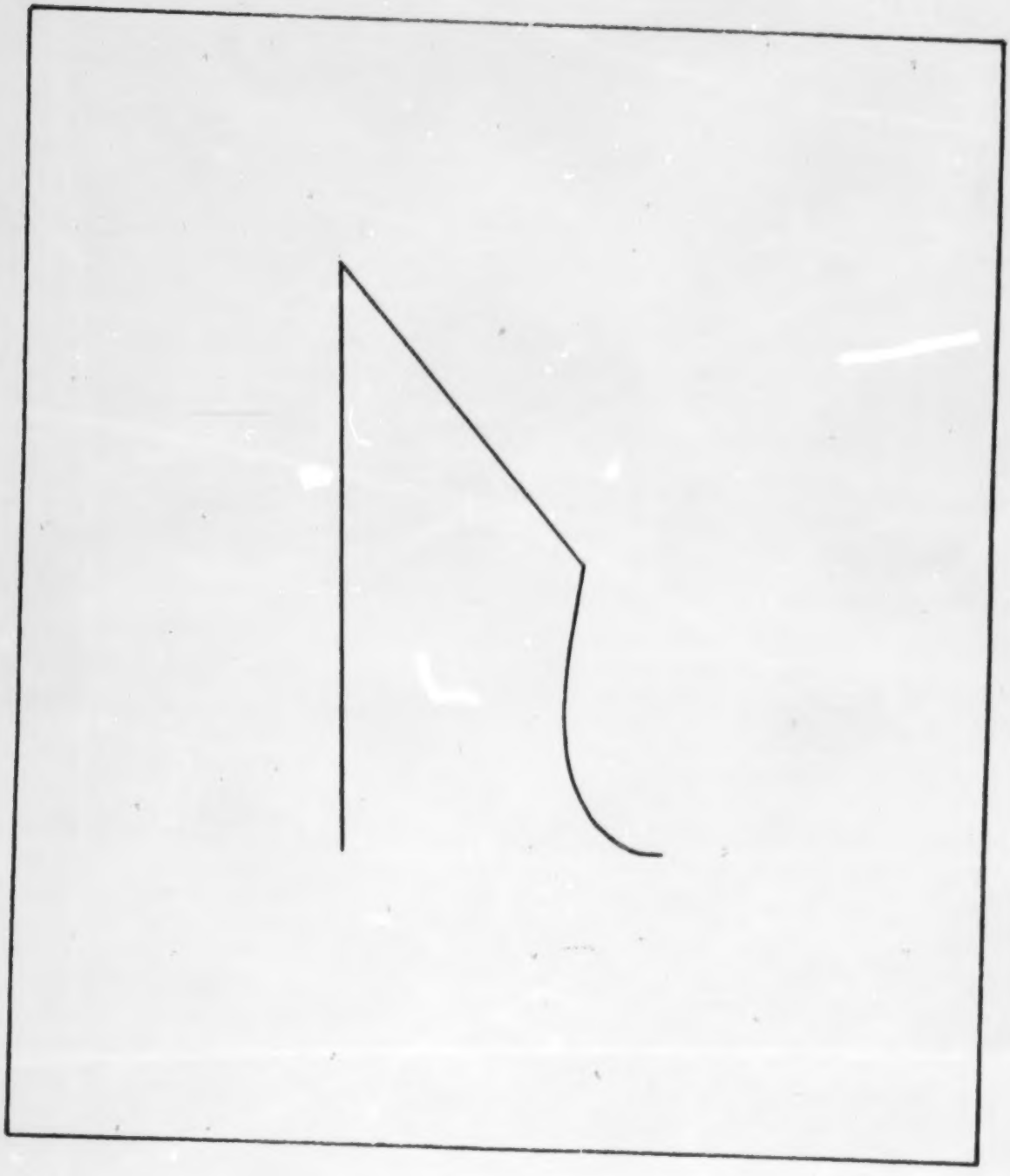
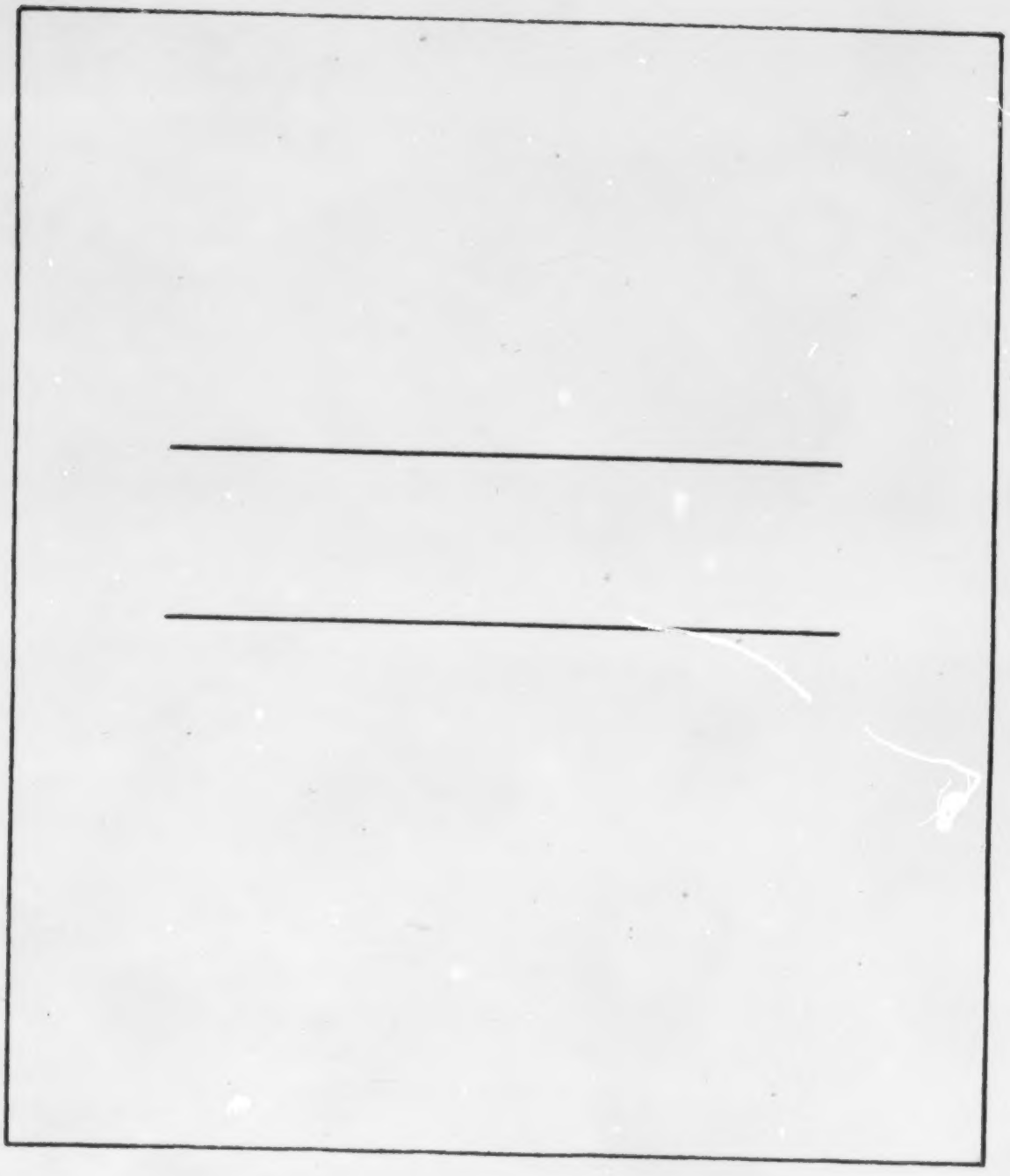


A 2

PICTURE COMPLETION



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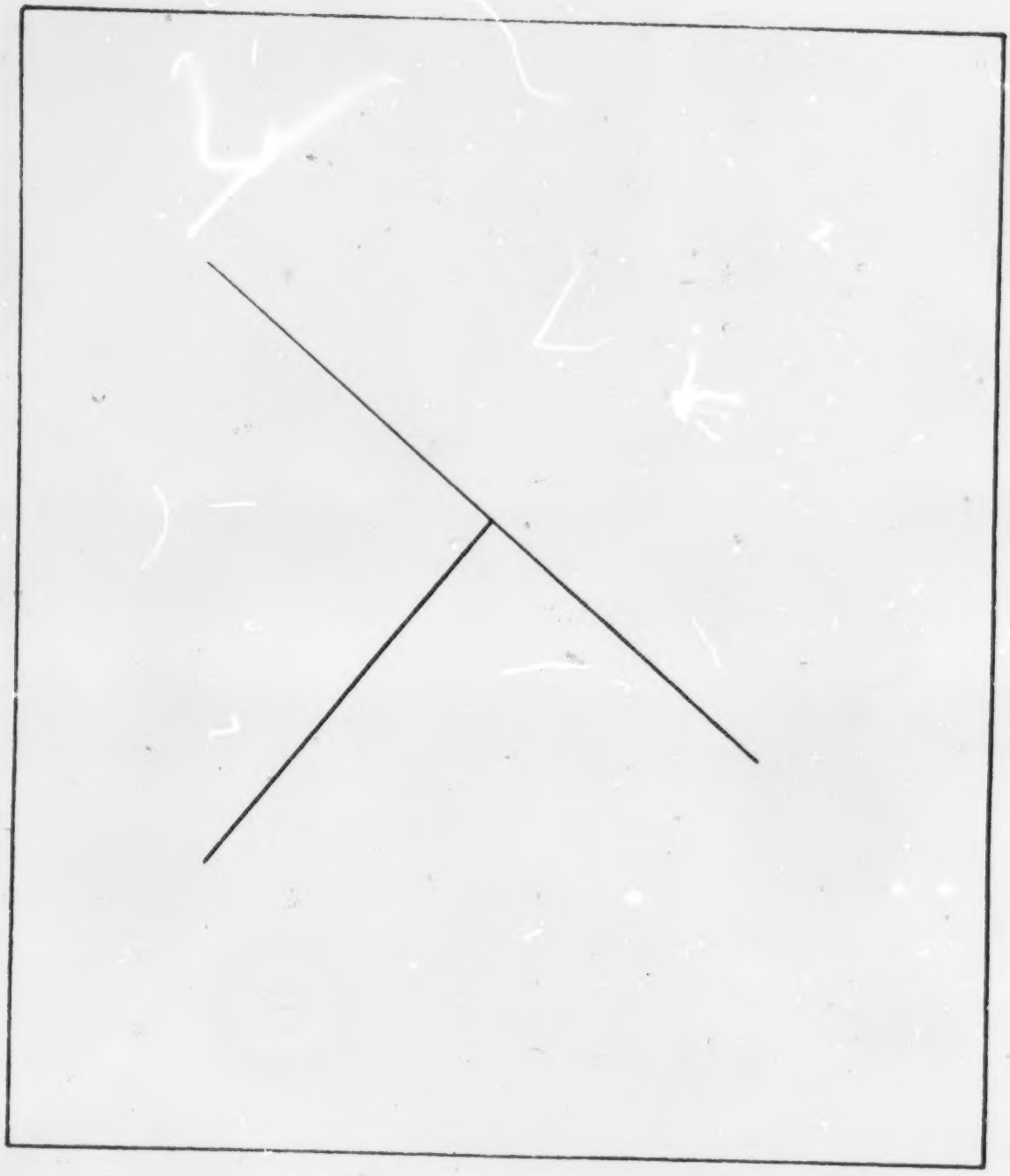

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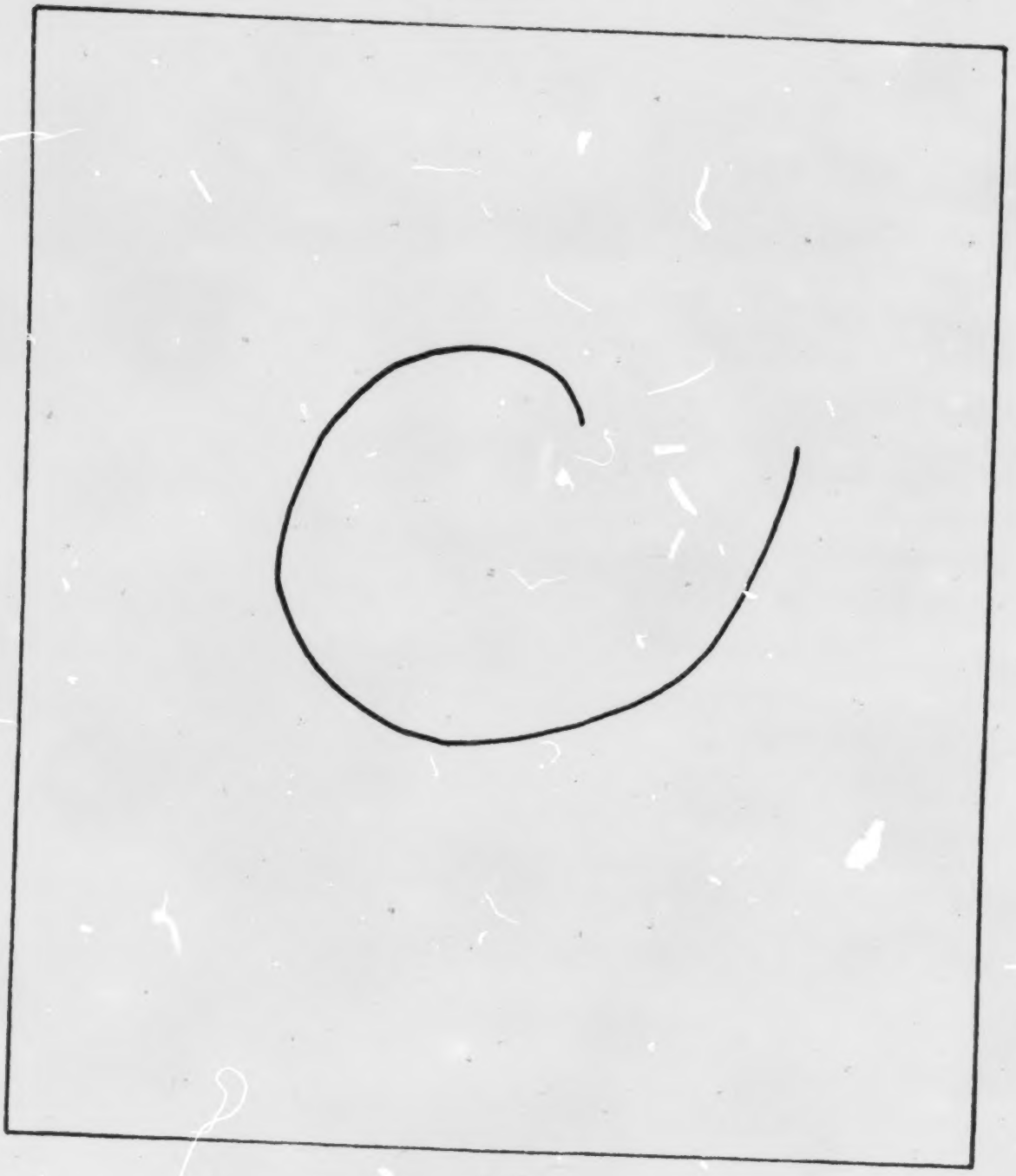

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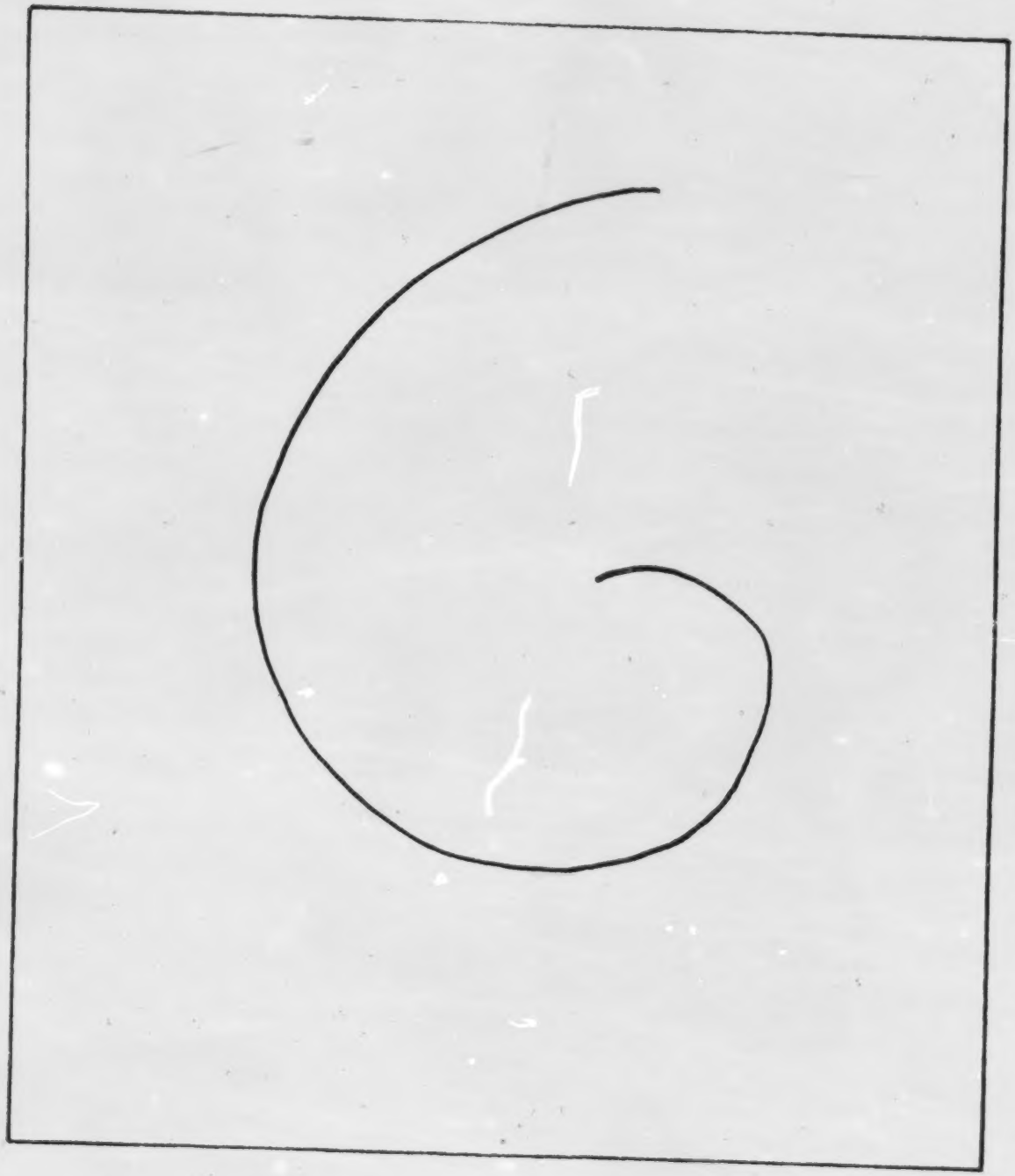
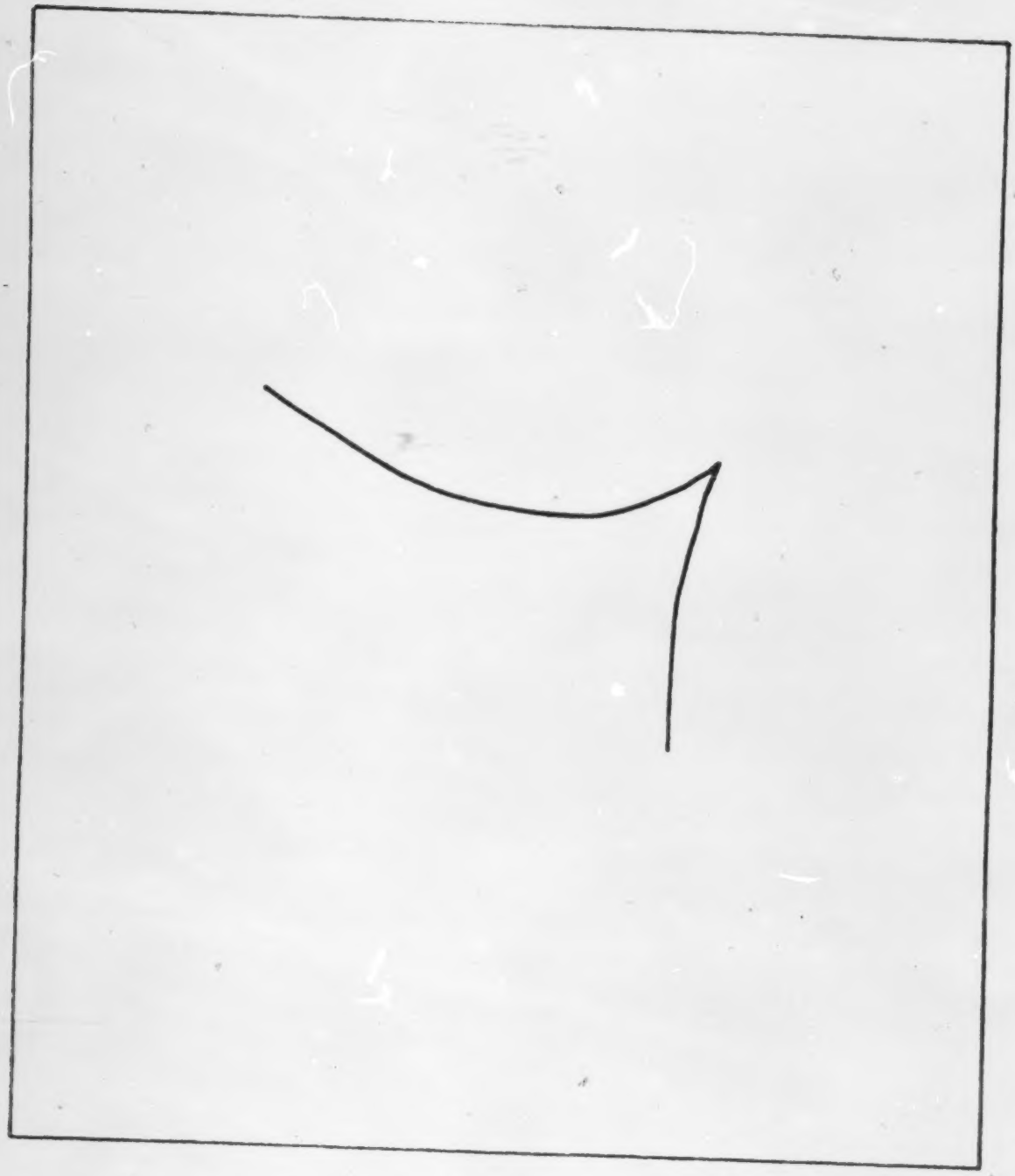


PICTURE COMPLETION

PICTURE COMPLETION



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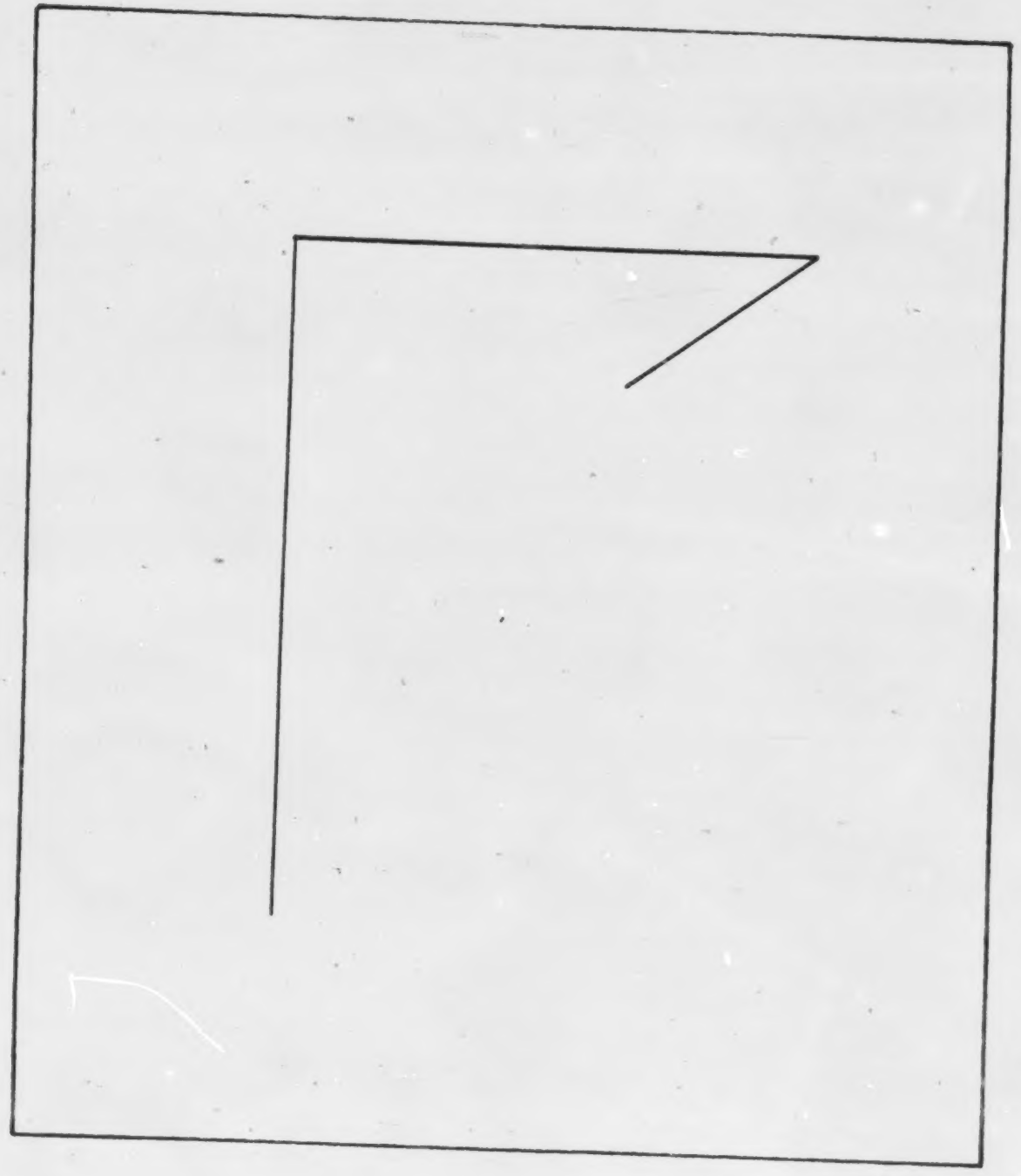

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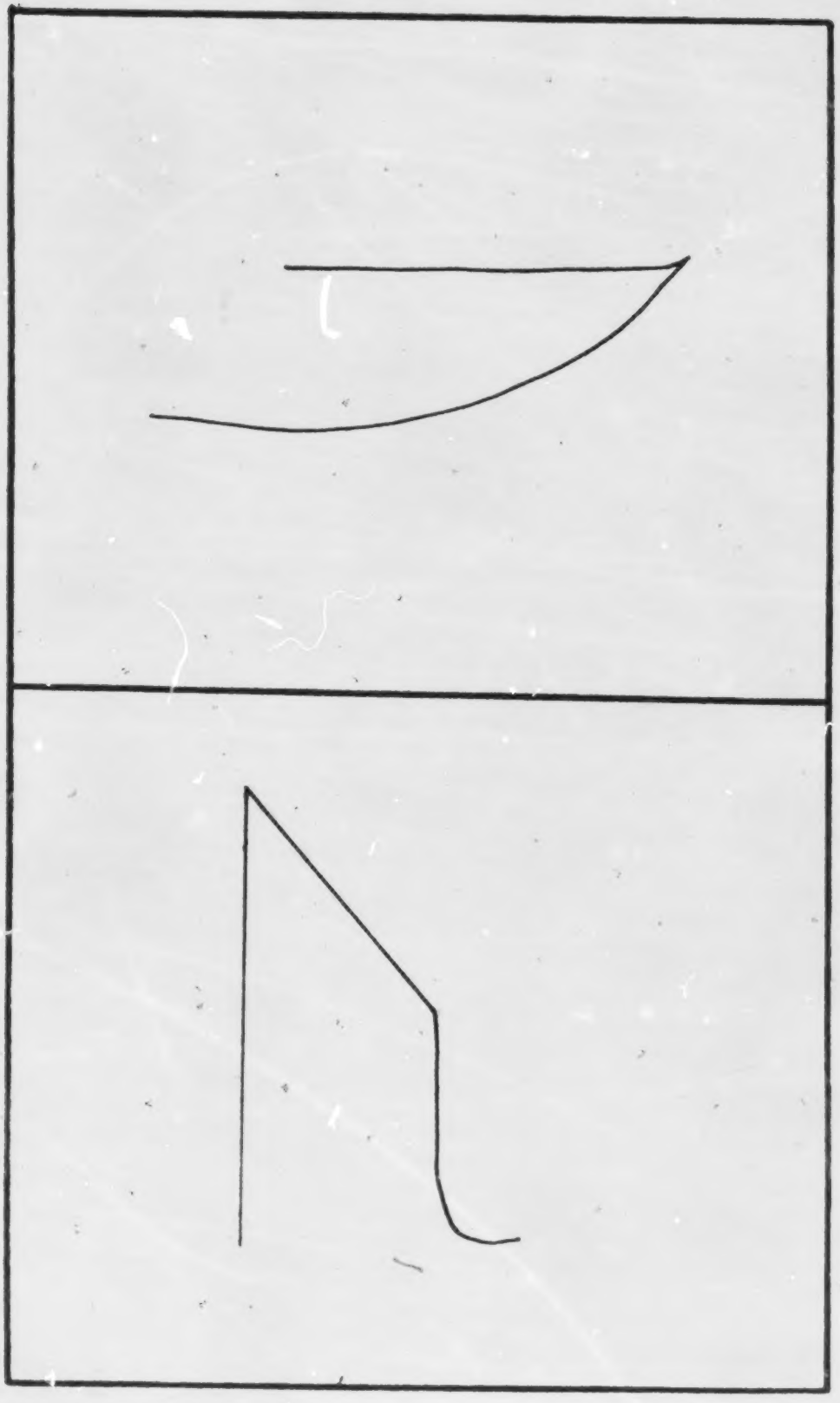
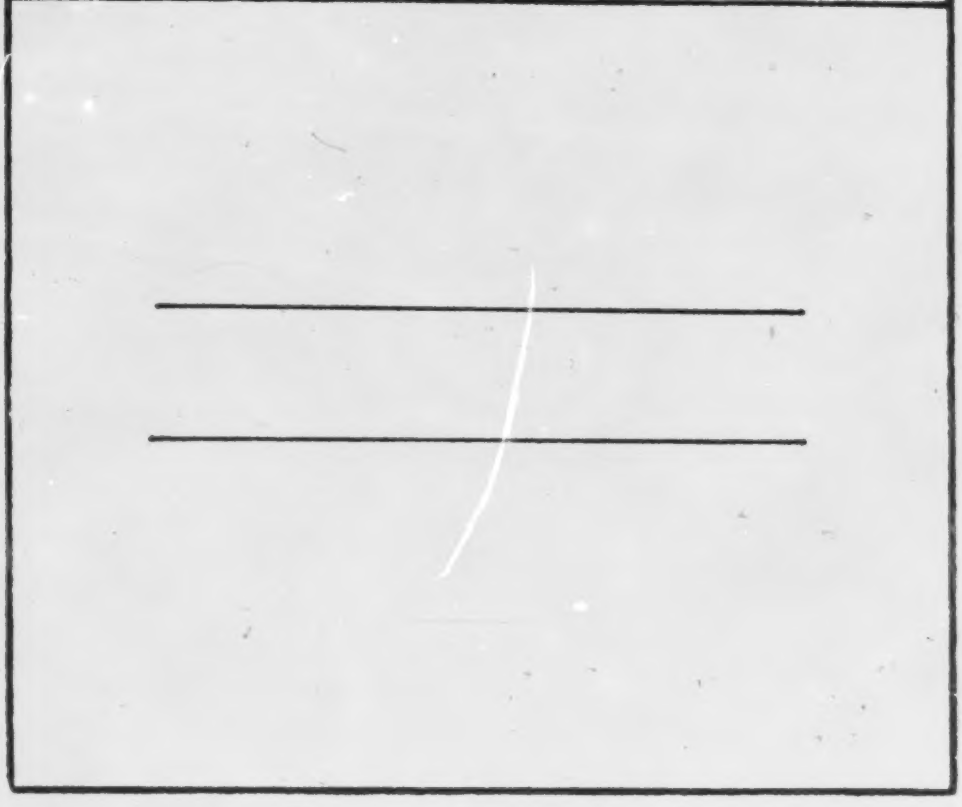


B/C 1



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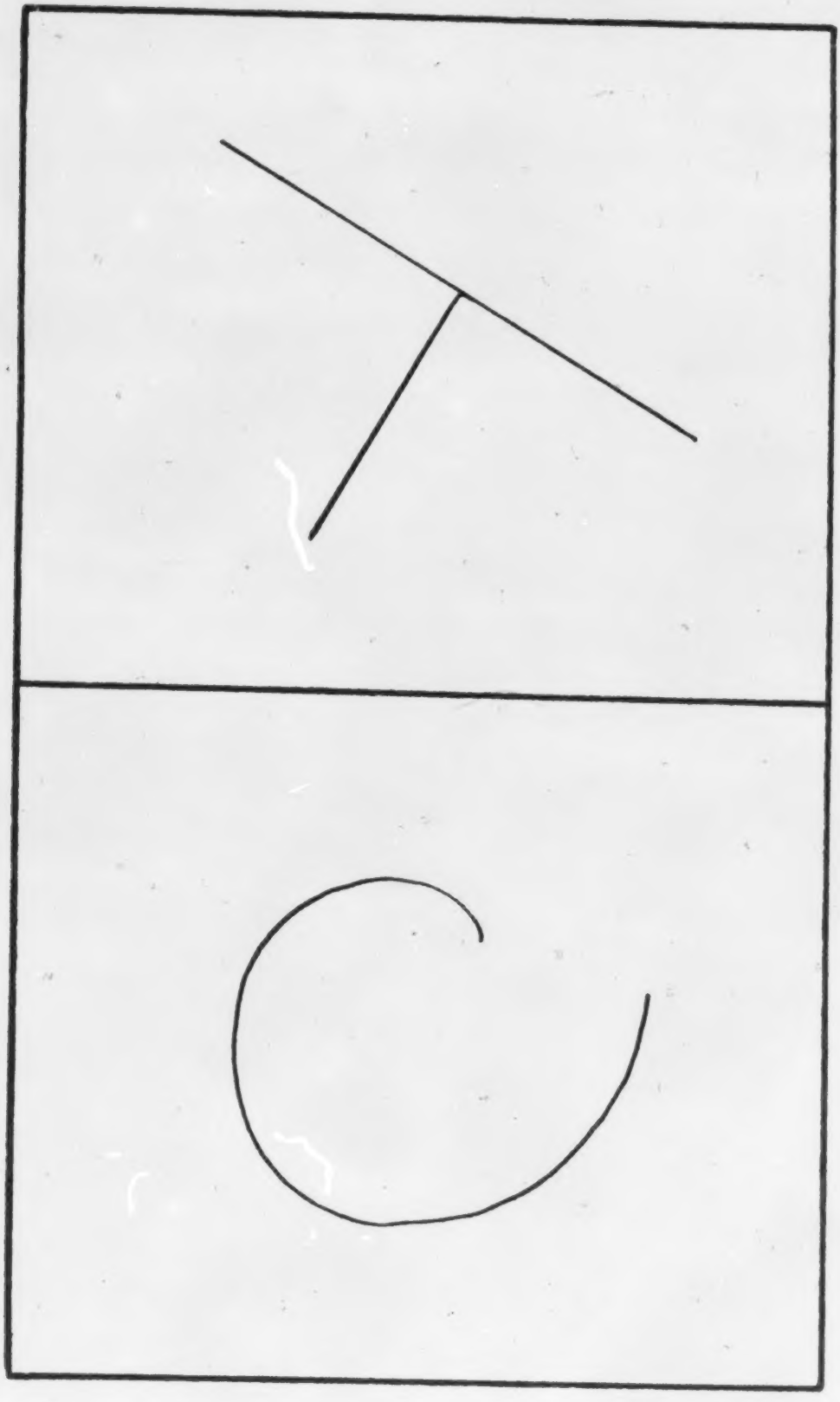

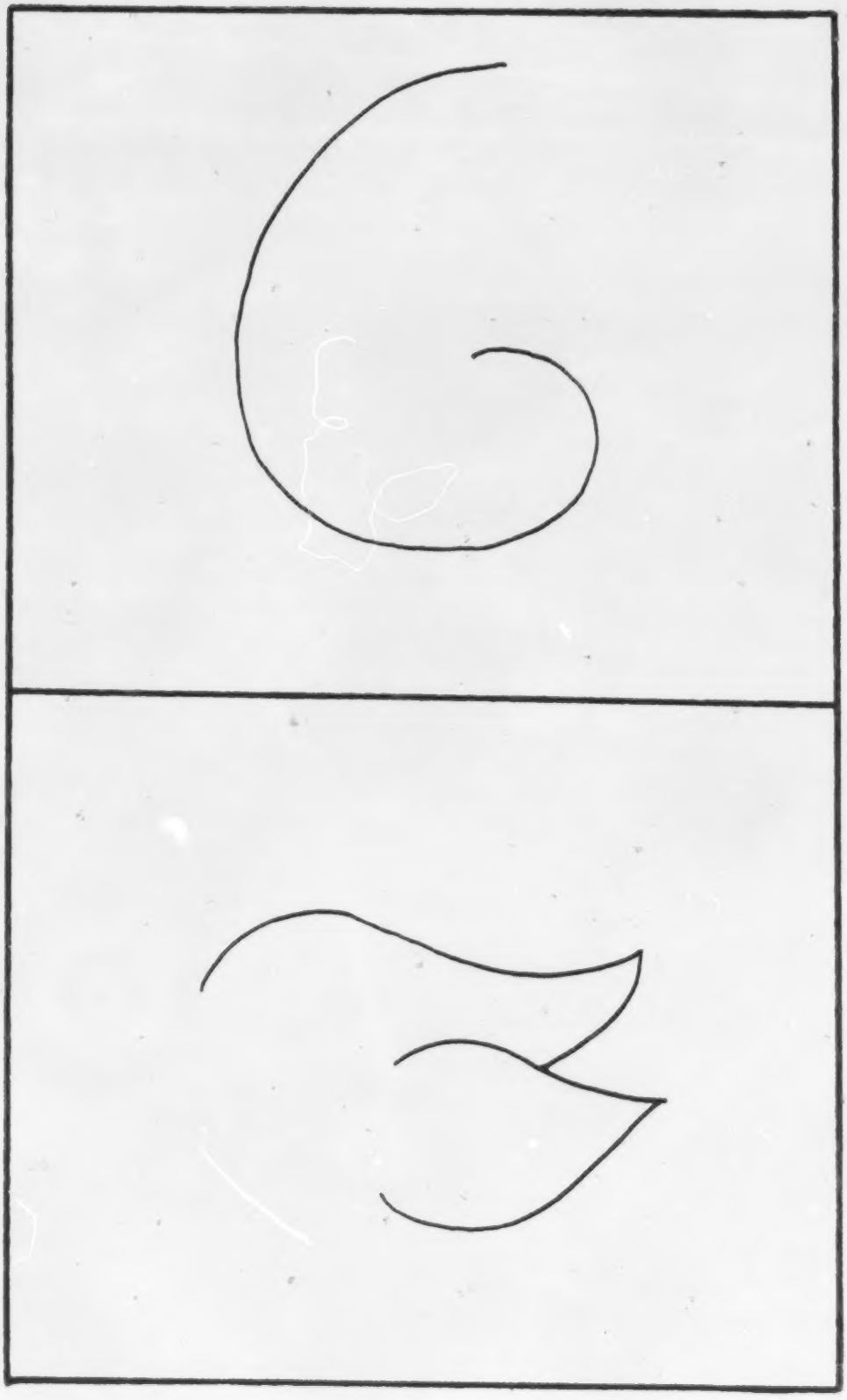

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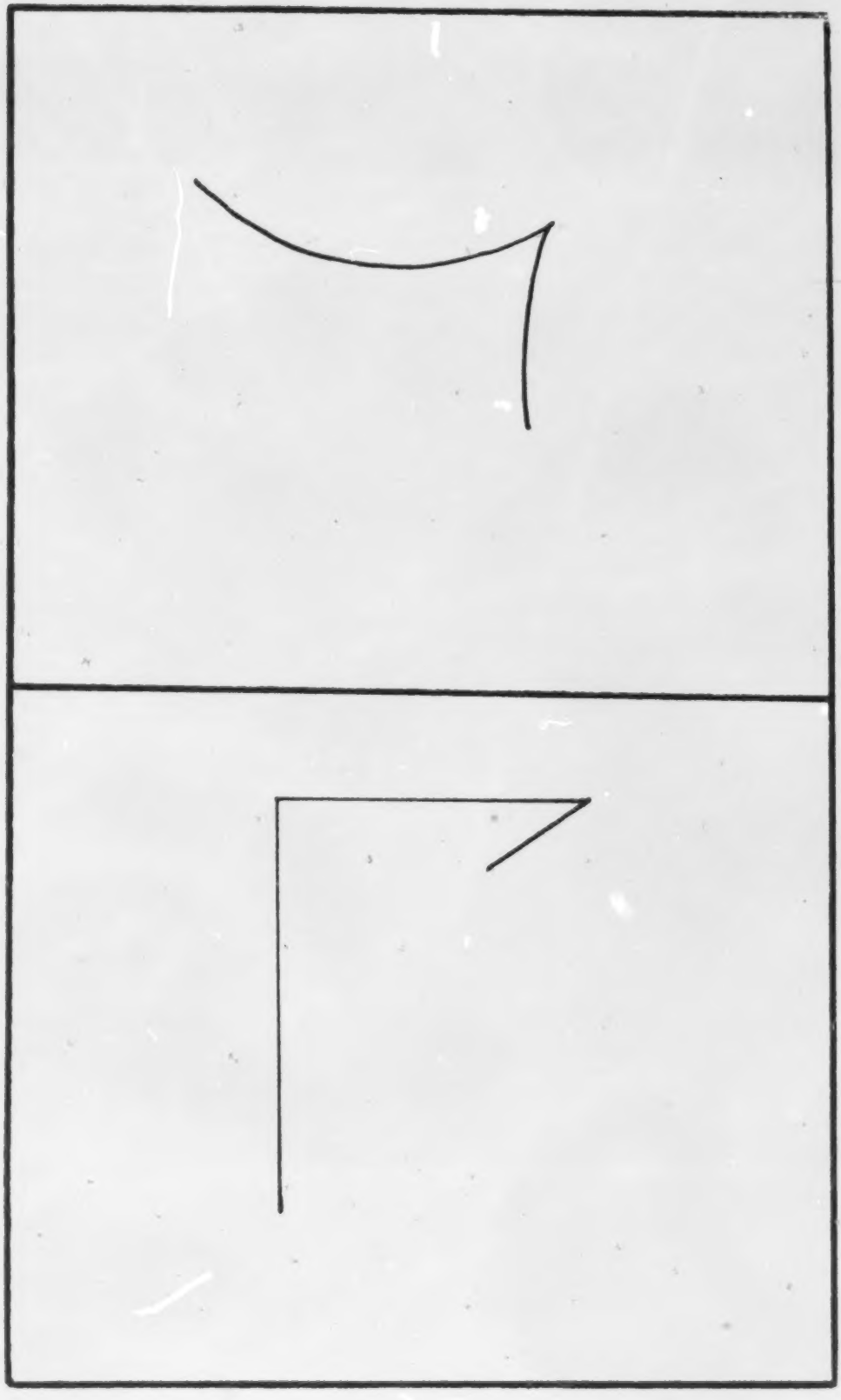
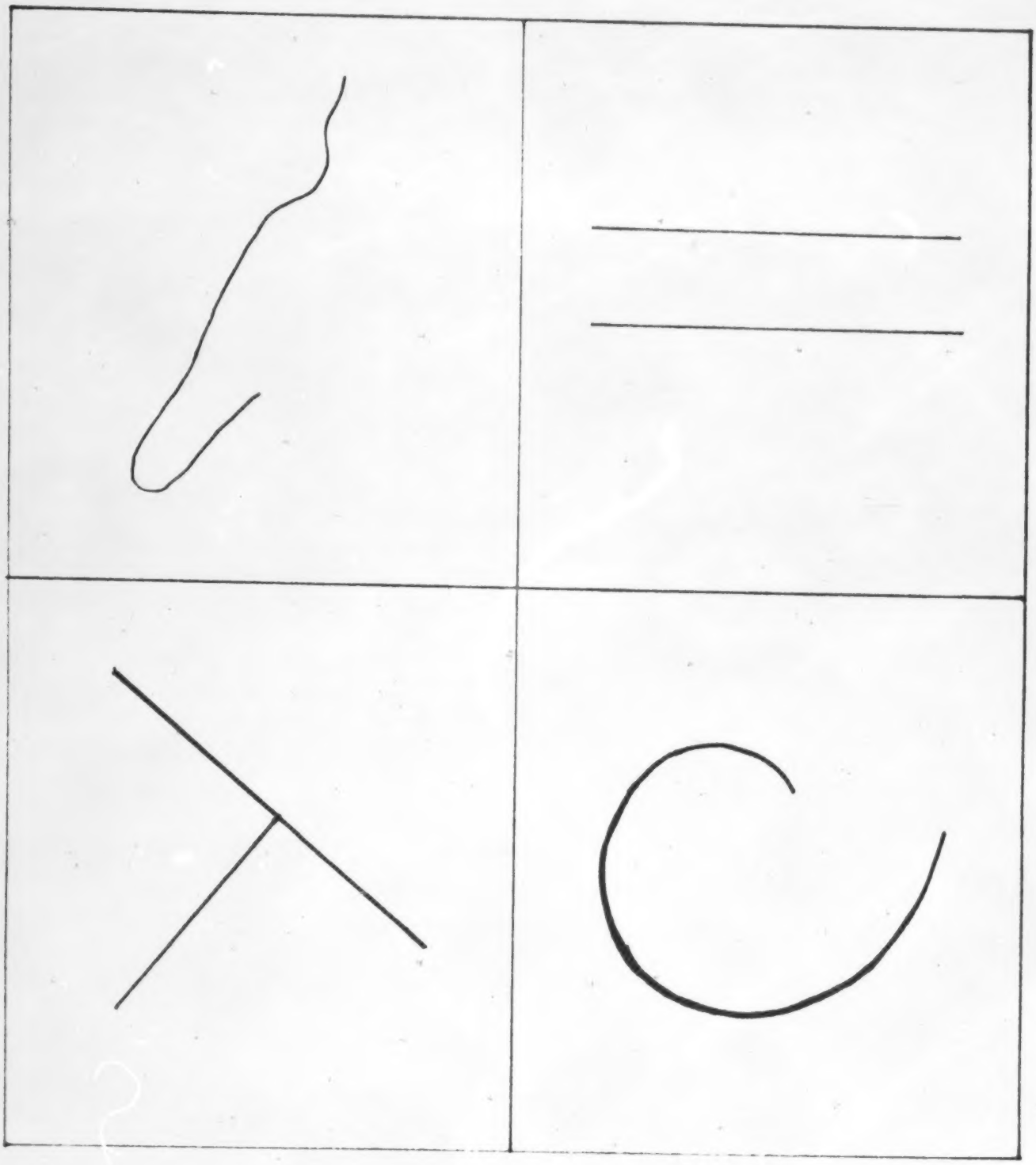


B 5



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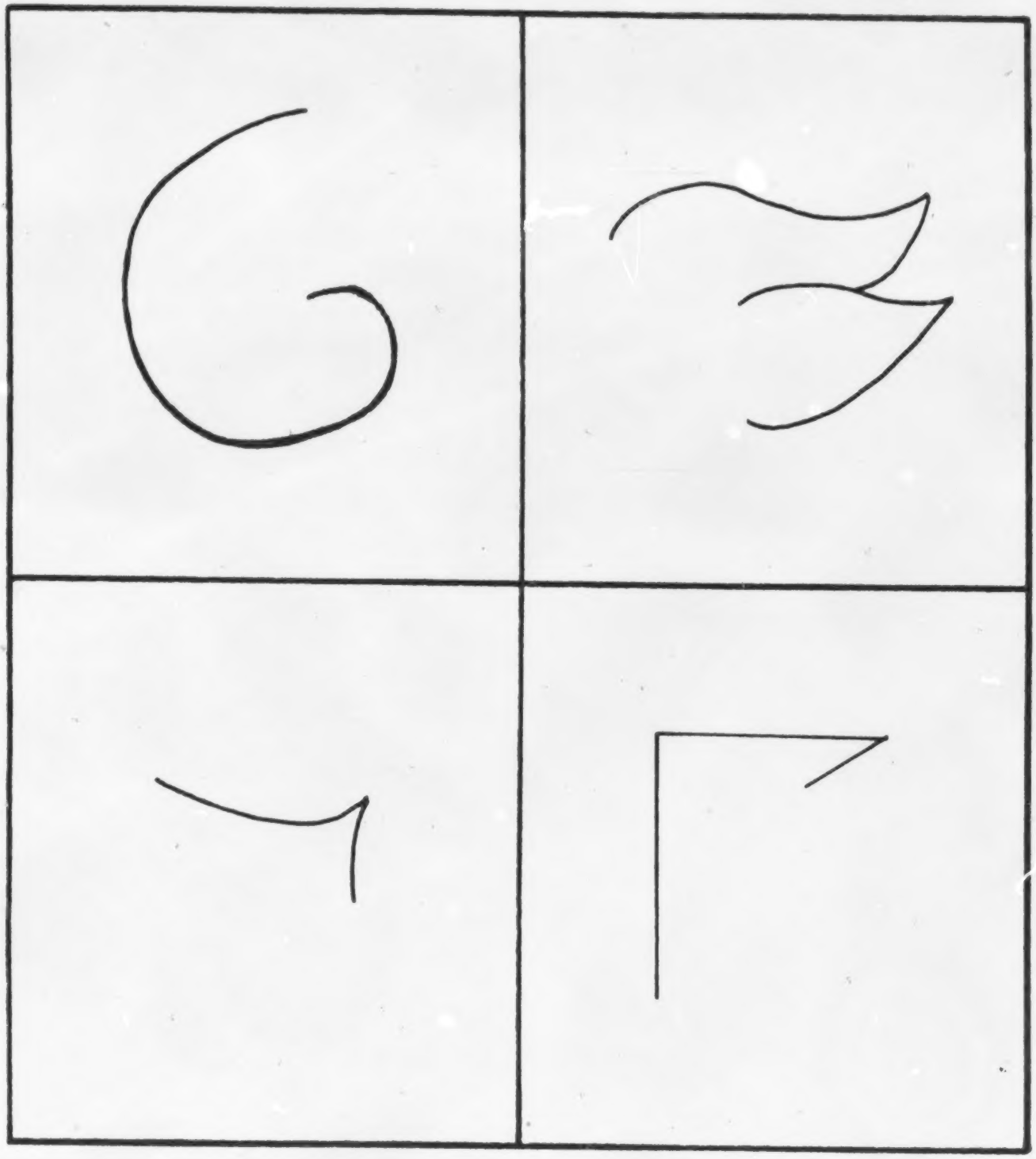


C 3

CIRCLES (10 minutes)

Allow up to 30 responses if the child is capable.

Directions for students:

1. See how many objects or pictures you can make from these circles.

2. Make the circles the main part of your picture.

3. You can make marks and lines inside the circles or outside the circles or both inside and outside the circles - whatever you want.

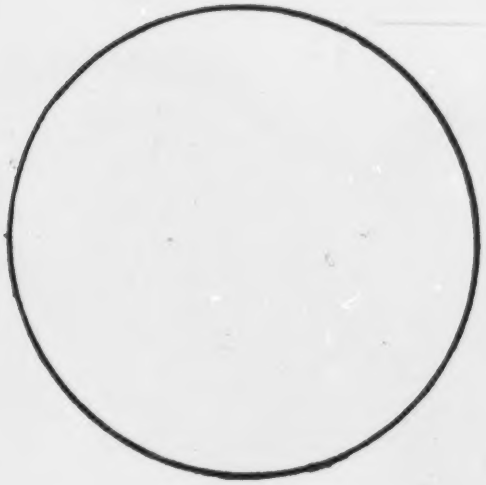
4. Try to think of things that are different (that nobody else will think of).

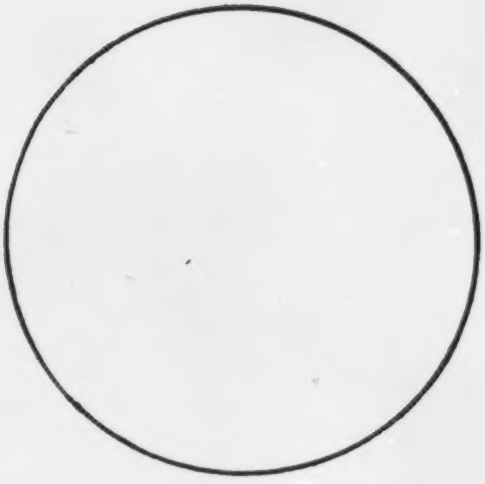
5. Make as many different pictures as you can, and put as many ideas as you can in each one.

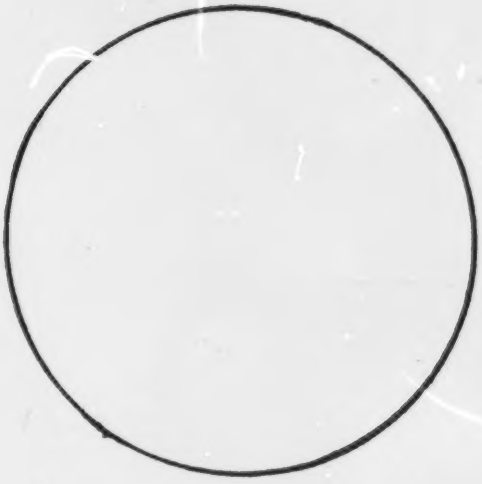
6. Try to make it tell an interesting story.

7. Make up a title for each picture (and write it on your paper or tell me and I'll write it).

CIRCLES



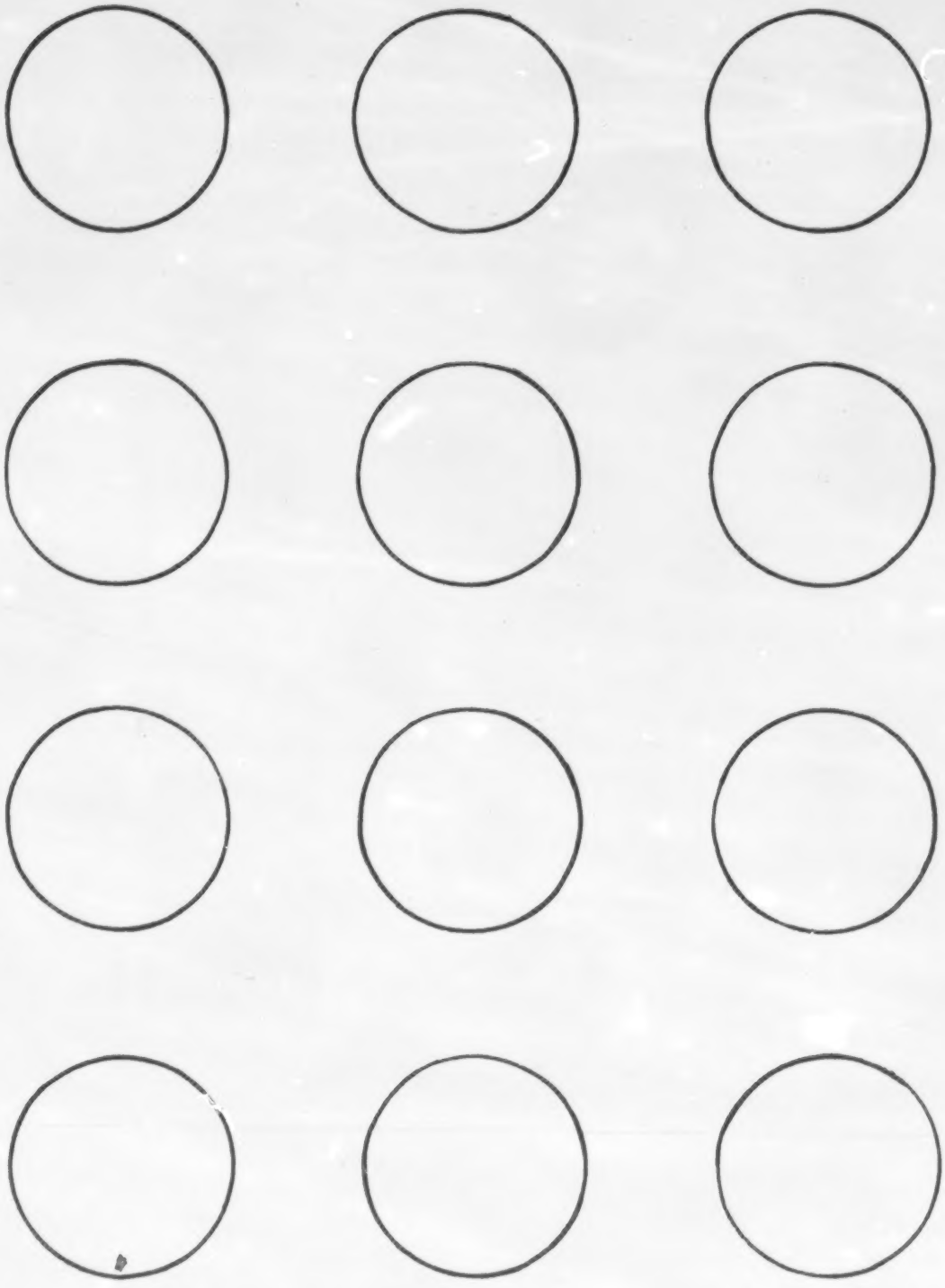




CIRCLES

B

CIRCLES

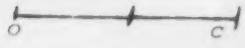
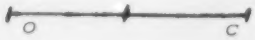


NAME:
SCHOOL:
DISABILITY:

I. OBJECTIVE: BODY AWARENESS

TASK: ISOLATION OF BODY PARTS

EVALUATION: HIGH AWARENESS ⊢——⊣ LOW AWARENESS

	NO. of RESPONSES	DESCRIPTION
1. HEAD 		
2. SHOULDERS 		
3. ARMS		
4. HIPS		
5. LEGS		

o - original

c - common

NAME _____

II. OBJECTIVE: LOCOMOTOR VARIATION

TASK: MOVING ACROSS ROOM IN DIFFERENT WAYS

EVALUATION: several ——— few

METHOD:

1. _____ HIGH ——— LOW
2. _____ ———
3. _____ ———
4. _____ ———
5. _____ ———
6. _____ ———

III. OBJECTIVE: 1) RESPONSE TO STYLE OF MUSIC 2) BODY CONTROL

TASK: MOVING APPROPRIATELY TO FAST/SLOW 2) RESPONSE TO STOP AND GO SIGNAL

EVALUATION: appropriately ——— innappropiately freeze ——— not freeze

FAST MUSIC RESPONSE

_____

_____

_____

SLOW MUSIC

_____

_____

_____

NAME _____

IV. OBJECTIVE: ABILITY TO IMPROVISE WITH COMMON MATERIALS

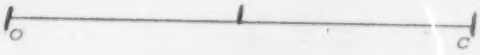
TASK: USING HOOP TO REPRESENT DIFFERENT OBJECTS OR IDEAS

EVALUATION:

DESCRIPTION OF IDEA

1. _____

2. _____



3. _____

4. _____

5. _____

V. OBJECTIVE: INVOLVEMENT IN IMPROVISATION

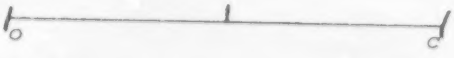
TASK: RESPONDING TO "MAGIC" WATER

EVALUATION:

IDEAS

1. _____

2. _____



3. _____

4. _____

---

o - original

c - common

NAME _____

VI. OBJECTIVE: TO EXPRESS EMOTION VERBALLY/WITH BODY/CREATIVE STORYTELLING

TASK: RESPONDING TO A PICTURE

EVALUATION:

STORY:

_____

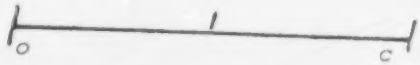
_____

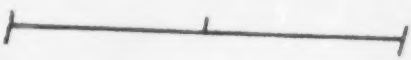
_____

_____

_____

EMOTION:

verbal 

body 

story

COMMENTS: